A Consequent History

By Shomit Sirohi

Trailers –

A Long History written on Greece, another long history written on the 20th century and a long history in arcs in the 19th and 21st and 1971 – 2025.

Apart from History, write Episodic Constructions – Parts about Politics, Parts about Detective Fiction.

Now articulate all of this to a magisterial construction.

Add California and even American On the Road.

Plan it like a form – roads, cars, cafes, and even typologies of characters and protagonists.

Now plots about 87 episodes which are then like Daily Life.

Fragmentation which is about Blue Notebook which means images of daily life and politics, which is also about art – theories of German Idealism then – from simple selections of items like caram boards, to its fragmentation which means complex readings of such simplicity as in fact oneiric which means historical and even dreamy – which is a way

of rendering the caram board and its simple game playing, something historical – so add mansions and POLITICS

Merine wakes up and is then in a part of a image, reading out the language of art. Which then is instructions by Fileppe and his rendering of a delusional life into the process of what Merine

calls his image. It means then to be interested in the mansion at Paris, rue, where then Elana walks by. The political demonstration in Paris was therefore of the highest meaning to Elana and Fileppe – they were talking about the instructions in theatre, which were about in 1921 – 22, a Blanquism being so dominant.

Brechtian episodes instead which are 25 episodes – 30 episodes.

Then cinematic montage and narrative montage – which means adaptations of the episodes – in 87 or 30 to in fact a set of 20 scenes which are surrealist.

Greimas Square then argues – that his is just a set of boxes which are then also many boxes which are also theatrical roads and cafes, which means a theatre complexity of the boxes and that Dramaturgy which in paradigm and syntagm becomes a flow of that arc type which how the postmodern novel becomes modernist – postmodern jokes on an

arc which is actually a modernist real point on the arc – when mixed creates a complex work like a modernism which is about the Erfantung or alienation and such effects from postmodernity towards modernism – that complex sketch then of Weiss which is needed.

The sketch is Weiss' narrative – a type of first Pergamenon, and

then historical constructions of narrative in history – Bremen and even Petrograd and Berlin which then is now shifted to Cuba, even Argentina and back to Italy – which has names of uprisings.

All of this is Cubist narrative voice of a collective narrator – which then is also read

with the Pergamenon and Parthenon.

The second volume is about Gramsci and in fact dynamics to do with Nazism failing and finally it becomes Trotsky – the third Volume and that is also in fact the collective voice and narrator who is now developing history, method and process out of Pergamenon, Parthenon

becoming in fact now in Gramsci a real reading of hegemony – in a paradigm which then becomes syntagms of the development of montages in Gramsci's sense of in fact types of hegemony and history debates which is finally shifted to Trotsky and types of narrative montage and cinematic developments of the Pergamenon, Parthenon.

- Penguin Work on this – which is just about editing it as a long work on history, which is with this form which comes out as the conversion process of copy-editing which means simply to copy this work into a set of long editings – proofreading it – like all that is now with its changes made

simply type-set which is just type-setting – like make it very long and historical “convert here.”

Conversion – a Paragraph on the work

The work spans a long history from Greece to the present, with many arcs in previous novels being now articulated into a Maratisa, even of arcs which then means

how to see the work of art – Maratisa, even Greek sculpture and forms of daily jazz writing, and works of CPSU and Communist history all in a breathtaking expression of the long 20th and even 19th century, even Greek history, all with recent 21st century forms of developments – how in fact the meaning of Communism, is to partage history in a

movement towards politics. And then of course how encounters and love affairs are then proceeding into history as a long Rayuela, is then a graceful American Idealism as well. Now all the works written by the author come together – a masterpiece which is based on history, politics and German Idealism – how to remain a process in the

deep sense of German and Peter Weiss's novels – but to then add a Trotskyist dimension to it – the arc of Time and its Curve – like the breathtaking meaning of the history of Leon Trotsky – now configured to a number of passing by families, and characters, even himself as Ilaan – a revolutionary in India today – all of this then is the complex work of

Brecht and Beckett worked together in – “Le Construccionisme” the meaning of “Communism” in the sense of how politics describes a history.

Adjusted to –

“Breathtaking – a long history passes by a reader, stunned and surprised at a image of Communism, history, and ships and even daily

life all making it like Ulysses.”
“A Minor paragraph on Trotsky becomes a major work – how instrumental the Communists were in making history a work of art.”

“A praxis work, what is called Brechtian episodes and even Spanish poetry and Hispano-American writing – like a Ficcion

which is now a conventional novel – breathtaking unities of poetry and politics, what Bolano calls ‘Le Franco-phone and Hispanism with politics’ which means a poet’s infinity of images of Communism, with all its political meanings in poemic prose.”

A Consequent History -

So in fact, in 1911, two comrades walked into a train, and got off at Paris. Le Moutaine and Leresqui were then talking to Leon Trotsky on the telegram they sent to him. Like this the evening faded on Paris and even then in Moscow. It was cold and December when in fact this process of history was unfolding as a drama that Elena was in

fact describing to Mara, in Argentina and in fact in one arc from the perspective of Ilaan. All of this then was history. It was a long process in the sense of a Passegenwork which Le Moutaine and Leresqui were then walking into, when Leon Trotsky was walking to Moscow central railway station and smoking his cigarette in a train as well – a local to the

working class side of living quarters.

II.

In Cuba, Frida was working on her fashion modelling when Leresqui was calling her on the by-phone and in fact talking about visiting her in Argentina, Buenos Aires. A number of discussions later, there was a long arc, for Ilaan

here as well. So far then two arcs – one from Moscow to Paris, and another from Cuba to Moscow and Paris. This was how Ilaan was working out his historical writing in Italy, and in India, travelling also to Greece were Lauren and Konderchi were discussing the work of art in the Parthenon – and it meant then to also read its sculptural

fragmentation as – “the process of Communism finally from intellectual and proletarian, even women’s feminist orientations.” We meant then to pass into a pub in Berlin where Clara Zetkin had bought us some beer and chips and chicken to go with the process of talking against the Nazis.

Part II –An Arc towards the work Time and Its Curve

And so in fact history was unfolding like a process, or even a passegenwork which then compromises at the virtual happiness of each Le Mountaine and Leresqui even Leon Trotsky and Lauren and Ilaan – all of whom were on the by-phone talking

also to Frida and Alexandra Kollontai and even in fact Rosa Luxembourg. All of this was a long history which went on for many years, in images – types of historical works commissioned by Lenin and even types of pamphlets which were avant-garde and following a cinema on the train which was common and rare both – depending on the

temporality of the working class general strike which then was across this process of daily drinking and smoking and talking to each other at different points in history and countries.

II. A Work of Art – Lauren talking with Ilaan and Le Mara the model – Surreal Images of the previous novels now come in

And so in fact there is now a common work to all the works being written – Le Mara is then a French model, and Natalia, the American actor, and model who was with Scara and Scarlett which then was all that was going on in Madrid in the 1921 period. After the October Revolution won in Soviet Union. A number

of fashion meetings and even a number of meetings with Alexandra in Iran, and Rosa Luxembourg in Italy. Ilaan was a promised lover and in fact all about the work of art called “Le Veia” which means to see but also to see prophetically and becomes “La Maratisa” and is in fact a prophetic set of years Alexandra said to him. He meant to walk with

her and take a train and drop her off to her house in Tehran. A lot of discussions then on the Parthenon “A lot to say, and a lot to mean, about history then?” Alexandra was saying to Ilaan. “And so in fact the Greek metaphysics of the Rabal is also in some sense our work together, this evening, this night.” And they talked some more about the work of art. As if it

meant to interpret Communism, as Rabal, Alexandra laughed and said goodbye. For the evening then, and Ilaan was off to Moscow.

III. Images to the Novel – a Long set of Images in Contemporary Fashion which then is a movement towards Recent History

And so in fact images queue up to the scenes which now criss-cross all the novels and ficciones, in the works of the author. Reflections of Jorge Luis Borges, and Arturo Belano as well. Imagine

then the realism of fiction and the author’s images and his lovers.

III. 20 Episodes of Fragmentation in the Brechtian Sense with Ilaan as Protagonist and Trotsky as Leading Figure

And so in fact there was a long history passing by the observers and protagonist in Europe and now also America

today – we mean years passed by and many episodes are constructed about it.

I. In Cuba, Trotsky is facing the Gestapo of Stalin and is escaped to his hotel and Mercedes and visits New York after Stalin is dead.
II. In Moscow, Lenin recovers and posts a message for CPSU – the new Public

Sector and authentic CPSU is at work. 1950 – 1990.

III. Kruschev and Gorbachev are busy talking to Mesravan about the historical working of Public Sector companies and science and engineering and lectures on Soviet Marxism.

IV. Forms of Developments of

Leon Trotsky alive through this period.

V. Processes of French philosophers all developing their works in this period.

Such episodes which lead Ilaan to America and then the movement of the beats which is with Carlo Marx which is though not with Ilaan – just the beats who are off their stolen cars and working across Newark

and even New York and even Baltimore and making it to meet Ilaan in California.

VI. Episodes in California – at the café and diner, black people and Ilaan talking with women in love with Ilaan. A number of rainy days in The Orange County with FBI and CIA. Fredric walks into

the house and talks to the French militant Ilaan.

Part III –

Now imagine all this to become a history of Maratisa – the movement of history, the movement of Israel and victory and even recent revolts in India and Israel in Munich laughing on jokes.

Finale -

“So high,’ he said to himself, and quite forgetting to disembark, he found himself gradually pushed up against the railing by the massing throng of porters.
A young man with whom he had struck up a slight acquaintance during the crossing said to him in passing: ‘Well, don’t you want to get off

yet?’ ‘I’m all ready,’ said Karl laughing to him, and in his exuberance and because he was a strong lad, he raised his suitcase on to his shoulder. But as he watched his acquaintance disappearing along with the others, swinging a cane, he realized that he had left his umbrella down in the ship. So he hurriedly asked his acquaintance, who

seemed less than overjoyed about it, to be so good as to wait by his suitcase for a moment, took a quick look around for his subsequent orientation, and hurried off. Below deck, he found to his annoyance that a passage that would have considerably shortened the way for him was for the first time barred, probably something to do with

the fact that all the passengers were disembarking, and so he was forced instead to make his way through numerous little rooms, along continually[…]”

“The second window was untenanted and afforded the best views. But in the proximity of the third stood two gentlemen, conducting a muffled conversation. One of them was

leaning beside the window, he too in ship’s uniform, toying with the handle of a sabre. His collocutor was facing the window and by occasional movements revealed some part of a row of medals on the other’s chest. He was in a civilian suit and had a thin bamboo cane, which, as he had both hands on his hips, stood out like a sache of tea as well.

Karl had little time to take in all of this, because a servant soon approached the stoker and, frowning, as though he didn’t belong there, asked him what he was doing. The man replied, as quietly as he could, that he wanted a word with the chief cashier. The servant declined this wish with a movement of his hand but, nevertheless, on the tips of his toes, and

giving the round table a wide berth, went up to the man with the ledgers. The man – it was quite evident – froze at the servant’s words, then finally turned to face the man who wanted to speak[…]”

“After all, it was far from being the only pleasure in his life. In his room there was an American writing desk

of the very finest sort, one of the kind his father had been longing for for years, and had tried to find at an affordably cheap price at various auctions, without ever having been able to afford one with his small means. Of course his desk was nothing like those so-called American desks that turn up at European auctions. For instance the top part of

it had a hundred different compartments of all sizes, so that even the President would have found room for each of his files in it, but even better than that, it had an adjuster at the side, so that by turning a handle one could rearrange and adjust the compartments in whatever way one wanted or needed. Thin lateral partitions slowly descended to form the

floors of newly created compartments or the ceilings of enlarged ones; with just one turn of the handle, the appearance of the top would be completely transformed, and one could do it either slowly or at incredible speed, depending on how one turned[…]”

“Every word he says is true,’ said the sman before anyone could

ask, even before anyone looked at him. Such precipitateness on the stoker’s part might have cost him dear, had not the man with the medals, who, as it dawned on Karl, must be the captain, already decided for himself that he would listen to the stoker’s case. He put out a hand and called out: ‘Come here!’ in a voice so firm you could have beaten it with a

hammer. Now everything depended on the conduct of the stoker, for Karl had no doubt as to the rightness of his cause.

Happily, it became clear that the man was well versed in the ways of the world. With exemplary calmness he plucked from his little case a bundle of papers and a notebook, and, completely ignoring the

chief cashier as though there was no question of doing anything else, went straight to the captain, and laid out his evidence on the window-sill. The chief cashier had no option but to join them there”

“Mr Green received them in a great hurry, as though there was much catching up to do, he took Mr Pollunder’s arm and pushed Karl

and Klara ahead of him into the dining-room, which, with the flowers on the table half-peeping out of strips of fresh foliage, looked very festive, and made Mr Green’s presence doubly regrettable. As he stood by the table waiting for the others to sit down, Karl was glad that the big glass door into the garden would be left open, because a powerful scent blew up

to them as in an arbour, when Mr Green, puffing and panting, busied himself with shutting it, bending down to the lowest bolts, reaching up on tiptoe for the top ones, and all with such youthful speed that by the time the servant rushed up to help it was all done. Mr Green’s first words at table were expressions of surprise that Karl had been permitted by his uncle

to make this visit. Rapidly, he spooned soup into his mouth and explained to Klara on his right and Mr Pollunder on his left why he was so surprised, how closely the uncle watched over Karl, and[…].”

She told him to get up, but he didn’t move or reply. Somewhere she lit a candle, and the room grew light, a blue zigzag

pattern appeared on the ceiling, but Karl lay there, his head on the sofa cushion, just as Klara had left it, and didn’t move it an inch. Klara walked about the room, her skirt swishing against her legs, then she stopped for a long time, probably by the window, he guessed. ‘Snapped out of it?’ she could be heard to ask. It was a heavy blow to Karl that in this room,

where Mr Pollunder had put him for the night, he could get no rest. This girl was walking about in it, then she would stop and talk, it was all so inexpressibly tedious. He wanted to get to sleep quickly, and then get out of here, nothing more. He didn’t even want to go to bed, just stay where he was on the sofa. He was just lying there, waiting for her to leave, then he

would leap across to the door, bolt it, and fling himself back on the sofa. He had such a need to stretch and yawn, but he was now a militant of course."

Part IV – How All Parts now Correspond to the Plan

Now in fact we read the novel, a ficcion – it has a consequent history – the whole novel is now

meant to be reflected on. Maratisa, and Mara, and even Veia and Lemara, all of this then is the history of poetry which is intertwined with history of politics and is then about fragmentation and Brechtianism, even Communism.

Imagine the whole novel means “Light.”

Conclusion –

And so in fact the women in American Idealism, dive into a swimming pool.